LOYOLA UNIVERSITY BULLETIN

Volume XXVI September, 1944 No. 7

# COLLEGE OF MUSIC

## SESSION BULLETIN

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## SESSION ANNOUNCEMENTS

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LOYOLA UNIVERSITY
6363 St. Charles Avenue
New Orleans 15, La.

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LOYOLA UNIVERSITY BULLETIN

Vol. XXVI September, 1944 No. 7

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Loyola University, Incorporated April 15, 1912. Authorized to grant degrees by The General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is
"Loyola University, New Orleans, La."

All donations, endowments, legacies, bequests, etc., should be made under this title.

# COLLEGE OF MUSIC

The College of Music of Loyola University is a member of the National Association of Schools of Music and is accredited by that organization. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

6317 St. Charles Avenue
New Orleans, La.

# 1944 - CALENDAR - 1944

**JANUARY**

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# 1945 - CALENDAR - 1945

**JANUARY**

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**JULY**

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**MARCH**

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**DECEMBER**

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# SESSION CALENDAR—1944-1945

## FALL TRIMESTER

1944

Oct. 2, Monday.....9:00 A. M. to 12:00 M.—Registration of Entering Freshmen, Marquette Hall.

1:00 P. M. to 4:00 P. M.—Registration of Sophomores, Upper Division Students, and Freshmen beginning second trimester, Marquette Hall.

1:00 P. M. to 5:00 P. M.—Placement tests for Entering Freshmen. Examinations for removal of conditions.

Oct. 3, Tuesday.....9:00 A. M. to 12:00 M. and 1:00 P. M. to 4:00 P. M.—Registration of Sophomores, Upper Division Students and Freshmen beginning second trimester, Marquette Hall.

Oct. 3-6, Tues.-Fri.....Freshman Orientation.

Oct. 4, Wednesday.....Fee for late registration. Classes and lectures begin for Freshmen beginning second trimester, for Sophomores and Upper Division Students.

Oct. 6, Friday.....1:00 P. M. to 3:00 P. M. Completion of registration procedure for Entering Freshmen.

Oct. 9, Monday.....Classes and lectures begin for Entering Freshmen.

Oct. 13, Friday.....9:45 A. M., Mass of the Holy Ghost, Church of the Most Holy Name of Jesus.

11:00 A. M. University Convocation, Holy Name Auditorium. Latest date for registration or change in registration.

Oct. 14, Saturday.....Latest date for filing of applications of candidates for degrees to be conferred in May, 1945.

Nov. 1, Wednesday.....Solemnity of All Saints; no classes.

Nov. 14, Tuesday.....Mid-Trimester examinations begin.

Nov. 23, Thursday.....Thanksgiving; no classes.

Nov. 29-Dec. 1, Wed.-Fri.....Annual retreat for all students.

Dec. 2, Saturday.....Closing exercise of retreat, 8:30 A. M. Church of the Most Holy Name of Jesus.

Dec. 8, Friday.....Solemnity of the Immaculate Conception; no classes.

Dec. 16, Saturday.....Theses due in final form from candidates for degrees to be conferred in February, 1945.

Dec. 22, Friday.....11:00 A. M., University Convocation, Holy Name Auditorium. Christmas vacation begins after last scheduled class.

1945

Jan. 3, Wednesday.....Classes resumed.

Jan. 15, Monday.....Fall Trimester examinations begin.

Feb. 2, Friday.....Commencement exercises, 8:00 P. M.

## SPRING TRIMESTER

Jan. 29, Monday.....Spring Trimester begins. Registration.

Jan. 30, Tuesday.....1:00 P. M.-5:00 P. M. Placement tests for Entering Freshmen.

Feb. 3, Saturday.....Examinations for removal of conditions incurred in the Fall Trimester.

Feb. 7, Wednesday.....Latest date for registration or change in registration.

Feb. 10, Saturday.....Latest date for filing of applications of candidates for degrees to be conferred in September, 1945.

March 12, Monday.....Mid-Trimester examinations begin.

March 28, Wednesday.....11:00 A. M., University Convocation, Holy Name Auditorium. Easter recess begins after last scheduled class in Day School.

April 2, Monday.....Classes resumed.

April 7, Saturday.....Theses due in final form from candidates for degrees to be conferred in May, 1945.

May 7, Monday.....Spring Trimester examinations begin.

May 10, Thursday.....Ascension Day; no classes.

May 18, Friday.....Commencement exercises, 8:00 P. M.

June 4, Monday.....Registration for Summer Trimester.

# COLLEGE OF MUSIC

Affiliated in 1932

## BOARD OF DIRECTORS OF THE UNIVERSITY

Rev. Percy A. Roy, S.J., Ph.D., *President*
Rev. A. William Crandell, S.J., A.M., *Vice-President*
Rev. Thomas A. Carey, S.J., A.M., *Secretary*
Rev. Orie L. Abell, S.J., Ph.D., S.T.D., *Treasurer*
Rev. Joseph B. Bassich, S.J., Ph.D.
Rev. Martin P. Burke, S.J., Ph.D., S.T.D.
Rev. Joseph A. Butt, S.J., A.M., D.D.

## UNIVERSITY COUNCIL OF DEANS AND REGENTS

Rev. Percy A. Roy, S.J., Ph.D.,
*Chairman*

Rev. A. William Crandell, S.J., A.M.,
*Dean of Faculties, College of Arts and Sciences*

Sidney L. Tiblier, A.B., M.S., D.D.S., F.A.C.D.,
*Dean of School of Dentistry*

*James T. Connor, A.M., J.D.,
*Dean of School of Law*

Vernon X. Miller, A.B., LL.B., J.S.D.,
*Acting Dean of School of Law*

John F. McCloskey, B.B.A., R.Ph., M.B.A.,
*Dean of College of Pharmacy*

Ernest E. Schuyten, Mus.D., F.N.C.,
*Dean of College of Music*

Rev. Lester F. X. Guterl, S.J., A.M.
*Assistant Dean of College of Arts and Sciences*
*Dean of Men*

Rev. Joseph B. Bassich, S.J., Ph.D.,
*Regent of School of Dentistry*

Rev. Michael J. Walsh, S.J., A.M.,
*Regent of School of Law*

Rev. James F. Whelan, S.J., Ph. D.
*Regent of College of Pharmacy*

Rev. George A. Francis, S.J., Ph.D.,
*Regent of College of Music*

*On leave of absence for service in the armed forces of the U. S. A.

## OFFICERS OF ADMINISTRATION

Rev. Percy A. Roy, S.J., Ph.D., *President of the University*

Rev. A. William Crandell, S.J., A.M., *Dean of Faculties*

Ernest E. Schuyten, Mus.D., F.N.C., *Dean*

Rev. G. A. Francis, S.J., Ph.D., *Regent*

Miss Ella de los Reyes, Mus.B., *Registrar of the College of Music*

Miss Carmel V. Discon, A.M., *Registrar of the College of Arts and Sciences*

Mr. Guy J. Knobloch, *Bursar of the University*

## OFFICERS OF INSTRUCTION

Ernest E. Schuyten, Mus.D. Dean of the College of Music

Dean of School of Music and Professor of Violin, Theory and Composition (1932).—Graduate Royal Conservatory, Brussels, 1900; Royal Conservatory, Antwerp, 1903; Mus.D., New Orleans Conservatory, 1924; Fellow of the National College, Dominion of Canada, 1931; Artist Teacher, Louisiana State University, 1932-1933; Conductor, New Orleans Symphony Orchestra, 1917; President, New Orleans Conservatory of Music and Dramatic Art, Inc., 1940.

Guy F. Bernard, Mus.M.

Professor of History and Piano (1936).—B.Mus., Loyola University, 1935; Mus.M., Eastman School of Music, University of Rochester, 1938.

Mildred Cazenavette, B.Mus.

Instructor of Theory (1935).—B.Mus., Loyola University, 1936.

Michael Cupero, B.Mus.

Instructor of Trumpet (1932).—First trumpetist, New Orleans Symphony Orchestra; B.Mus., Loyola University, 1933; Director of University Band, 1930—.

Ferdinand Dunkley

Professor of Organ—Fellow of the Royal College of Organists, London; American Guild of Organists; studied at Royal College of Music, London; prize winner for Orchestral Suite, London; Certificate in Counterpoint, Trinity College, London.

Ettore Fontana

Instructor of Trombone.—First trombone, New Orleans Symphony Orchestra; graduate of the Royal Conservatory of Milan.

Ralph Lacassagne, B.Mus.

Instructor of Flute.—B.Mus., Loyola University, 1937.

*Irving L. Lyons, B.Mus.

Accompanist.—B.Mus., Loyola University, 1940.

Carmen Valenzuela Marechal, B.Mus.

Instructor of Piano (1938).—B.Mus., New Orleans Conservatory of Music, 1922; Member of Phi Beta, National Music Fraternity.

Marietta Alfonso McMurray, B.Mus.

Instructor of Voice (1936).—B.Mus., New Orleans Conservatory, 1923; Post-graduate studies in voice, New York, under W. S. Brady and Frank La Forge; in Paris, under Vladimir Bernardi; operatic training under Emma Calve; choir soloist, Madison Avenue Church, New York; operatic debut at the Opera Comique in Madame Butterfly, 1932; member of Phi Beta, National Music Fraternity.

Bunnie Meade, B.Mus.

Instructor of Clarinet (1942).—B.Mus., Loyola University, 1940.

Mary V. Molony

Professor of Organ and Piano (1932).—Studied piano under Carl Weiss and Otto Weber; Theory under Carl Weiss and Ferdinand Dunkley; Organ under Irene Wiggins Campbell and Ferdinand Dunkley; Choir Directress and Artist Accompanist.

Ella de los Reyes, B.Mus.

Professor of Violin and Theory (1932).—B.Mus., New Orleans Conservatory of Music, 1927; Diploma for Violin, 1922; Member of Phi Beta, National Music Fraternity; Lena Little Medal, 1927.

Rev. Robert Stahl, B.Mus.

Instructor in Liturgical Music; B.Mus., Loyola University, 1940.

Eugenia Tebault Passera, B.Mus.

Instructor in Theory (1936).—B.Mus., Loyola University, 1936; Instructor of Piano; Member of Phi Beta, National Music Fraternity.

Camilla A. Torre, B.Mus.

Instructor in School of Music (1938).—B.Mus., Loyola University, 1937.

Charles A. Wagner, B.M.-M.M.

Instructor in Instrumental Methods (1937).—B.M., M.M., L. S. U., 1943; Secretary, Louisiana Bandmasters' Association, 1932-1940; Chairman, Music Education Council, Orleans Parish Schools, 1940-1941; member, Editorial Board of "Band World," national music magazine, and chairman of Band Division, Louisiana Music Education Association, 1938-1939.

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*On leave of absence for service in the armed forces of the U. S. A.

## Elisabeth Wood

Professor of Voice (1932).—Studied under Robert Lawrence, Florian Schaffter, New Orleans; Isadore Luckstone, Louis Koemmenich, New York; New York debut, 1918; concertized twelve years; appearances with New York Philharmonic, Damrosch Orchestra, Baltimore Symphony; Contralto Soloist, West End Synagogue, New York City; First Dutch Collegiate Church, Brooklyn, N. Y.

## Nicolai Zadri, B.Mus.

Professor of Violin, Orchestra and Chamber Music. Studied at Conservatories of Odessa and St. Petersburg, Russia. Graduated from Imperial Academy of Music in Vienna. First prize from the Imperial Academy of Music, Vienna. Pupil of M. Hait, Leopold Auer, Carl Prill and Ottocar Sevcik. 1910-1920—Professor of the Conservatory in Odessa and First Concertmaster-Soloist and second Conductor of the State Opera and Symphony Orchestra in Odessa, Russia. Appeared as soloist under Glazounoff, Tcherepin, Safonoff, Pribik, Richard von Saala, Albert Wolf, Felix von Weingartner, Georgesco, Enesco, Pierre Monteux, Engelbrecht. 1921-1924—Professor of the State Conservatory in Jassy, Roumania. 1925-1929—Professor of the State Conservatory in Athens, Greece. 1929-1931—Concert tours over France, Belgium, The Netherlands, Italy, Greece, Poland, Roumania, Egypt, and Palestine. 1931-1939—Professor and Director of the Institute of Music in Jerusalem, Palestine.

# GENERAL STATEMENT

**History** The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans, whose names now appear on the faculty of the Conservatory.

Dr. Schuyten pursued his collegiate studies at the Athénée Royal, in Antwerp, and his higher studies of music at the Conservatoire Royal, in Brussels, from which institution he graduated in 1900 as a violinist. Later he did special studies in composition.

For several years head of the violin department of the H. Sophie Newcomb College, Dr. Schuyten resigned from the institution to found the New Orleans Conservatory of Music and Dramatic Art.

In September, 1932, the New Orleans Conservatory of Music and Dramatic Art affiliated with Loyola University and became the College of Music of Loyola University.

## ADMINISTRATIVE PROCEDURE

**Entrance Requirements** Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in foreign languages, one in mathematics, one in science or history and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

The musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for high school graduation, includes a knowledge of elementary theory which should embrace the subjects of notation, keys and scale construction.

**Entrance Examinations** Entrance examinations may be taken free of charge at the time specified during the period of registration. At any other time a fee will be charged for such examination.

**Conditional Entrance** Students lacking sufficient preparation in one or two subjects may be accepted in the College of Music if they show sufficient musical talent, but all conditions must be removed within the first school year.

**Advanced Standing** Advanced standing in music is given after examination only. Credits in academic courses are subject to the approval of Loyola University.

Transfer of credit is accepted only from institutions of collegiate standing and from approved conservatories which grant degrees.

**Courses Offered** The Loyola College of Music offers the following courses:

1. A four-year course leading to the Degree of Bachelor of Music:

   (a) With Voice as a Major.

   (b) With an Instrumental Major.

   (c) With Composition as a Major.

2. A four-year course leading to the Degree of Bachelor in Music Education.

**Classification Of Courses** The courses of instruction are classified into three groups:

**Group I** Applied Music, instrumental or vocal.

**Group II** Courses in Theory, Literature, History of Music, Methods of Teaching School Music.

**Group III** Courses designed to give practical experience through participation: Ensembles, Orchestra, Chorus, Chamber Music, etc.

**Group IV** Academic Courses offered in the Arts and Sciences College of Loyola University.

**Classification Of Students** Students in the College of Music are classified as follows:

(a) **Regular Students** Candidates for a degree.

(b) **Special Students** Those who are taking only part of the regular course or applied music only.

A special student must take the examinations in classes in which he is enrolled.

The College reserves the right to terminate its connection with any student at any time, whenever such action may seem advisable, on the grounds of immoral or disorderly conduct, or failure to conform to the rules of the College. The fees of such a student will not be returned.

**Degrees** The degree of Bachelor of Music is conferred by Loyola University upon students who have completed an approved four-year course.

**Minimum Residence** No candidate will be recommended for the Bachelor of Music degree who has been in residence at this University less than one academic year and who has earned while in residence less than thirty-two hours of credit, which must include courses in Groups I and II.

## ADMINISTRATIVE REGULATIONS

### A. Relating to Instruction in Applied Music

1. For students majoring in music education, applied music, principal or minor, is given in classes of not more than four students per hour.

2. For students with voice or an instrument as a major subject, applied music must be taken in private instruction, not less than one period of one hour (60 minutes) per week.

### B. Relating to Examinations and Grades

1. Each semester an examination is given in each course.

Examinations in applied music are conducted by a jury composed of three members, appointed by the Dean. These three members may or may not be members of the faculty.

No examination may be held except as announced in the schedule, and no date of examination may be changed without the permission of the Dean.

2. Regular or special students expecting credit in applied music, either for immediate or future application to degree requirements or for transfer to other institutions, must take the examinations. Special or preparatory students who do not take the examinations will be reported Z.

3. Students are required to take the examination in all courses except such as have been officially dropped with the consent of the Dean.

4. The final semester reports are made in accordance with the following system of marking: A, excellent; B, good; C, fair; D, deficient, passed without points; E, not passed; I, incomplete; X, absent from examination; Z. no grade.

C is the passing grade for undergraduate credit.

Each hour of credit is valued in points as follows: A, three points; B, two points; C, one point; D, no points; E, no credit hours and negative one (—1) point. All advanced credit is regarded as of grade C for those purposes for which C average is required.

5. The grade of D is an unsatisfactory mark. If received in a course in Groups I and II, which is a part of a sequence of required courses, the course must either be repeated or the student must pass a supplementary examination and demonstrate a capacity to pursue the succeeding course with success. In the senior year, a student receiving a D in the first semester of a required course may elect the continuation course for the second semester, and if a mark of B is received in the latter course, the hours credit for the first semester course will be restored, but no points granted. If a C is received, only the credit for the second semester course will be accepted.

If a mark of D is received in a course in Group III (non-music subjects), hours of credit are given but no honor points.

6. If a student is reported E in any course, he must repeat the course.

7. A grade may be reported Incomplete if some small portion of the work remains unfinished. To secure credit, this work must be completed within one month after the beginning of the next succeeding semester in residence, or within one month after the beginning of the Summer Session, in case the next succeeding period of residence is the Summer Session.

Any student who desires to remove an Incomplete must first obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of the examination.*

8. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of the examination.

9. Residence is considered to mean a year of study pursued for a minimum of thirty-six weeks, in which not less than twenty-four semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than six semester hours have been earned is considered as the equivalent of one-half a semester.

10. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examinations. In subjects such as ear training, sight singing, dictation, ensemble, etc., where no outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six credits per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60 minutes) individual instruction per week throughout each year of residence.

Students majoring in music education may take their major and minor applied music in classes of not more than four (4) students per hour (60 minutes).

*For each special examination there is a charge of $2.00.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

### C. Relating to Attendance

All students must attend assemblies, classroom and laboratory exercises regularly. They will be charged with all absences except such as are incurred through University action. Students who are absent from exercises on the day preceding or on the day following any college recess or vacation will be marked with two absences for each exercise missed, unless permission has previously been asked for and granted by the Regent.

A student withdrawing from the College during any semester before the final examination forfeits credit for work done in that semester.

A student will be dropped from a course when he incurs three unexcused absences during the semester.

Cases of absence due to serious illness or other extraordinary causes must be referred to the Regent.

Excused absence doe snot exempt a student from tests, examinations or other written work required during the period of absence. The responsibility of making up work or taking omitted tests or examinations rests wholly upon the student. A failure grade will be given if the student does not fulfill these obligations.

If a student is tardy three times or tardy once for more than fifteen minutes he incurs an absence.

Any excuse for absence can be given by the Regent only and signed by him on a special form for that purpose. This blank shall be given in the Registrar's office by the student not later than one day after the absence occurred. Failure on the part of the student to do so will render the absence unexcused.

All candidates must be present at the Commencement exercises and receive their degrees in person. No excuse

outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

### D. Relating to Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of his Alma Mater that the exercise of proper self-control will come from his own convictions and free determination.

The College rules and regulations are meant as a guide and help to foster that gentlemanly conduct which is presupposed in every Loyola student. These rules require regular and punctual attendance at all scheduled exercises, obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.

The University reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of college life. Dismissal may be made without specific charges, and, in rare cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

## MUSICAL ORGANIZATIONS

**Loyola University Symphony Orchestra** The University Symphony Orchestra, E. E. Schuyten, conductor, is a complete organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all students selected by the conductor. It affords them an invaluable opportunity for acquiring the technique of orchestra playing and familiarizes them with the classic and modern repertoire of the orchestra. Advanced students are given the opportunity to appear as soloists with the orchestra.

**Loyola University Choral Union** In this division all Musical Organizations within the University take part and contribute to the presentation of larger Choral and Symphony works combined.

The Alumni of the University are invited to join this organization.

**Radio** The College of Music has the unique privilege of access to the Loyola University radio station, WWL. Courses in voice training and general radio broadcasting technique are offered at the College of Music. Advanced students are required to prepare one program a month for broadcasting.

**University Band** Membership in the University Symphonic Band is open to the students of the College of Music if they have the required ability and training.

**Religious Organization** For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the University Sodality offers many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

## TUITION AND FEES

All fees must be paid at the beginning of the school year. The tuition must be paid at the beginning of each semester.

At the time of enrollment, each student must obtain an admit card signed by the Bursar. Unless all indebtedness is promptly paid, no card will be issued and the student will not be admitted to regular classes nor be allowed to take any examinations.

Students who live outside of New Orleans can obtain pleasant rooms in the neighborhood for from $15.00 to $25.00 per month. The University is equipped with a very fine modern cafeteria, where the students can take their meals at reasonable rates.

## FEES AND TUITION

### Fees:

Matriculation—$5.00 at the time of enrollment.

Registration—$5.00 per scholastic year.

Physical Education—$5.00 per trimester.

Library Fee—$1.00 per trimester.

Graduation Fee—$15.00—payable thirty days before graduation.

These fees once paid cannot be returned.

Tuition for Academic studies are based on $5.00 per semester hour.

Tuition for Theoretical Music: $80.00 per trimester.

Tuition for Applied Music, Vocal or Instrumental: according to teacher chosen:

34 half hour lessons, private instruction, per trimester:

~~$88.00~~ 85.00 ~~$80.00~~ 68 $52.00

17 half hour lessons, private instruction, per trimester:

~~$44.00~~ 42.50 ~~$40.00~~ 35.00 $26.00

### Special Fees:

For every examination taken out of the regular time, a fee of $2.00 must be charged.

Practice fees per trimester:

| | |
|---|---|
| Three hours per week | $4.25 |
| One hour a day | 7.50 |
| Two hours a day | 10.00 |
| Three hours a day | 12.50 |

# PROGRAM OF STUDY LEADING TO THE B.M. DEGREE

## COURSES IN APPLIED MUSIC

### A. Piano Department

**Prerequisites** The candidate should be able to play all major and minor scales in thirds, sixths, and tenths in a moderate tempo, arpeggios in all keys, and some short octave etudes. He should have studied some of the standard etudes, such as Moszkowski, Op. 91; Czerny, Op. 299; Heller, Op. 45 and 46; Bach, "Little Preludes," and two or more "Two-Part Inventions"; easier sonatas of Mozart and Haydn; Mendelssohn's "Songs Without Words." etc.

Piano students are trained in the art of accompanying by being called upon to accompany students in voice and solo instruments, under the supervision of their respective teachers.

**Freshman Year** Scales: arpeggios; triads; dominant sevenths; diminished sevenths.

Exercises: Beringer, "Daily Pianoforte Studies"; Philipp, "School of Technic," or some similar work.

Studies: Cramer, Moszkowski, etc.

Bach: "Two-Part Inventions," continued; French Suites.

Sonatas: Mozart and Haydn; Beethoven, Op. 14, No. 1; selected pieces.

**Sophomore Year** Scales: All major and minor in thirds, tenths, and sixths in four grades of speed, tempo M. M. 80; arpeggios.

Exercises: Beringer, Philipp, Cortot, etc., continued.

Bach: Partitas, French and English Suites.

Studies: Czerny, Op. 740; Cramer, etc.

Sonatas: Haydn and Mozart; Beethoven, Op. 10, Nos. 1 and 2; Liszt, "Consolations;" Schubert, "Impromptus," Op. 90 and Op. 142; Chopin, easier waltzes and mazurkas; nocturnes, Op. 9, No. 2; Op. 55, No. 1, etc.; some compositions of corresponding difficulty by standard modern composers.

**Junior Year** Scales and arpeggios as before, M. M. 88.

Exercises: Cortot, Beringer, Philipp, Moszkowski, "School of Double Notes."

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1. Any student majoring in applied music, instrumental or vocal, must take one hour per week private instructions. For each half-hour period of individual instruction a minimum of three hours practice per week is required.

Studies: Moscheles; Clementi's "Gradus ad Parnassum;" MacDowell, Op. 139; or works of corresponding difficulty.

Bach: "Well-Tempered Clavichord."

Sonatas: Beethoven, Op. 2, Nos. 2 and 3; Op. 13, 22, 26, 90, etc.

Standard compositions, such as Chopin: Nocturnes, Preludes, Mazurkas; Schumann, "Arabesque," "Novelettes," "Papillons," "Scenes from Childhood;" compositions of Debussy, Brahms, MacDowell, Horatio Parker, Arthur Foote, etc.

**Senior Year** Scales and arpeggios in all forms at M. M. 112.

Studies: Clementi, "Gradus ad Parnassum;" Chopin, Moszkowski, Op. 72; Scriabine; and other works of corresponding difficulty.

Bach: "Well-Tempered Clavichord," "Italian Concerto;" Mozart, Concerto in D Minor; Beethoven Sonatas, Op. 31, Nos. 3, 27, 90, 81-A; concerto, Op. 37; Chopin: Ballades, Polonaises, Nocturnes; Schumann: "Kreisleriana," "Faschingsschwank aus Wien;" Brahms, Rhapsodies; compositions by Debussy, Ravel, Albeniz, MacDowell, Grieg, etc.

### B. Violin Department

**Prerequisites** To enter the four-year course leading to the degree of Bachelor of Music. with violin as a major study, the applicant must have the ability to perform etudes of the difficulty of the Kreutzer Studies, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto No. 23, De Beriot Concerti Nos. 7 and 9, and the Tartini G Minor Sonata. The applicant should have an elementary knowledge of the pianoforte or acquire it before graduation.

**Freshman Year** Technique of bowing and left hand. Sevcik, Studies from Mazas, Kreutzer, Dont. Selected concerti by De Beriot, Viotti, Rode. Sonatas by Handel, Geminiani and other masters.

**Sophomore Year** During the second or third year the candidate must study viola (no teacher required) and be able at the end of the first semester to hold a viola chair in the Symphony Orchestra.

Technique continued. Sevcik. Studies: Kreutzer, Fiorillo, Rode. Pieces by Wieniaswski, Vieuxtemps, etc. Concerti by Viotti, Kreutzer, Rode. (Viola in junior orchestra.)

**Junior Year** Technique continued. Studies: Fiorillo, Rode, Mazas, Book III. Concerti by Vieuxtemps, Spohr, etc. Italian masters. Bach, Sonatas.

**Senior Year** Studies of higher grade of difficulty. Sonatas by Bach (violin alone). Concerti by Bruch, Mendelssohn, Lalo, St. Saens, etc.

### C. Violoncello Department

**Freshman Year** Major and minor scales in three octaves. Technique of left hand and bowing. Thumb-position exercises; Grutzmacher's Daily Exercises. Dotzauer: Vols. I and II. Selected solo pieces.

**Sophomore Year** Four-octave scales. Technique (continued). Studies by Grutzmacher, Franchomme, Duport. Sonatas, concerti and solos of suitable grade.

**Junior Year** Technique (continued). Giese: Technical Exercises. Julius Klengel: Studies. Sonatas by J. S. Bach. Selected compositions by Golterman, Romberg, and others.

**Senior Year** Exercises by Servais, Piatti, Popper, etc. Concerti selected from Schumann, St. Saens, Haydn, Lalo. Sonatas selected from Beethoven, Grieg, Boelman, Brahms, and others.

### D. Organ Department

**Prerequisites** Applicants for Organ must have sufficient technical equipment to proceed with the study of the instrument.

This course is intended for both concert and church field, the latter mainly.

**Freshman Year** Preparatory. Manuals alone; manuals and pedals.

Bach: Selected Chorale Preludes; Selected Preludes and Fugues. Selected works by old and modern masters.

**Sophomore Year** Bach: Continued. Selected Preludes and Fugues; Mendelssohn, Sonata IV; Guilmant, Sonata; Cesar Franck, Prelude, Fugue and Variation; selected works by American, English, French, or German composers.

**Junior Year** Bach: Sonatas; Concerto in A Minor; Toccata and Fugue in D Minor; Handel, Concerto; selected works by Widor, Cesar Franck, Mendelssohn, Guilmant; selected modern compositions.

**Senior Year** Bach: Continued. Cesar Franck, Grande Piece Symphonique; compositions by Widor, Vierne, and modern masters.

### E. Voice Department

**Prerequisites** To enter the course leading to the degree of Bachelor of Music with Voice as a major subject, two years of preparatory study are required. The applicant must know the fundamentals of breath control and tone production. He should be able to sing on pitch standard songs in English. He should be able to read a simple song at sight, and should show, either by examination or by residence, pianistic ability of grade 4 (freshman year). If the applicant has not this ability, it is required that he study piano with credit until the necessary degree of attainment is reached.

**Freshman Year** Poise. Breath control and tone production. Psychological approach to singing. Study of vowels and consonants. Enunciation and pronunciation. Standard vocalises. Old Italian songs and arias. Songs in English, including folk songs.

**Sophomore Year** Standard contrasting vocalises for sustained tone, and for development of agility. Scales, arpeggios. Phrasing. Study of recitative (free and rhythmic). Embellishments. Study of moderately difficult operatic and oratorio arias. Songs by English and American composers. Classics of the old masters, including Handel, Haydn, Gluck, Mozart, etc.

**Junior Year** Continued use of scales, arpeggios, and vocalises. Standard arias and songs by French, German, Italian, or Spanish, English and American composers.

**Senior Year** The more exacting operatic and oratorio arias. Songs by Russian and Scandinavian composers (in English). Modern miscellaneous song literature.

**Requirements For Graduation** Candidates are required to perform satisfactorily a recital program of sixteen songs at the completion of the course. They must be able to play an accompaniment of medium difficulty; to read at sight a song in English of moderate difficulty, or a part in a concerted composition; to prepare, unassisted, a song or an aria.

## DESCRIPTION OF COURSES

**Accompaniment** In the Junior and Senior years piano students are trained in the art of accompanying by either the Instrumental or Voice Teacher to whom they may be assigned. 3 sem. hrs. cr.

**Analysis 301-302** This course includes Harmonic and Thematic Analysis—the study of muscal construction of all forms including Rondo and Sonata Allegro. 4 sem. hrs. cr.

**Appreciation 101-102** This course is intended for the development of musical understanding through intelligent listening to the structure and interpretation of music. 2 sem. hrs. cr.

**Composition 301-302** Analysis of form. Original Compositions in small forms. Class instruction. 6 sem. hrs. cr.

**Composition 303-304** This course is intended for students majoring in Composition. 68 private lessons. Original compositions in larger forms. 8 sem. hrs. cr.

**Composition 305-306** Only for students majoring in composition. Original composition in all forms—Choral, Chamber, and Orchestral Music. 68 private lessons. 8 sem. hrs. cr.

**Conducting I** Use of the Baton—Conducting of Part songs with previous study and at sight. 1 sem. hr. cr.

**Conducting II** Intended for students majoring in composition. Analysis of Orchestral scores from the viewpoint of conducting. Observation and practice conducting. 1 sem. hr. cr.

**Conducting III** Continuation of Conducting II. Analysis of more important orchestral scores from the viewpoint of conducting. Practice conducting of chorus and symphony orchestra. Intended for students majoring in composition. 1 sem. hr. cr.

**Counterpoint 301-302** Two part counterpoint. All species. Two part invention. 4 sem. hrs. cr.

**Counterpoint 303-304** Three part Counterpoint. All species. Three part invention. 4 sem. hrs. cr.

**Counterpoint 305-306** Imitations—Canon and Fugue. This course is intended for students majoring in composition.
4 sem. hrs. cr.

**Ear Training 101-102** Progressive Rhythmic and Melodic dictation. 3 sem. hrs. cr.

**Ear Training 201-202** Two part contrapuntal and simple harmonic dictation melodic dictation continued.
2 sem. hrs. cr.

**Ear Training 301-302** More difficult two part contrapuntal and 4 part harmonic dictation. Melodic dictation continued, in faster tempo, and speed in registration. This course is intended for students majoring in composition.
2 sem. hrs. cr.

**Ear Training 303-304** Continuation of Ear Training 302. Intended for students majoring in composition. 2 sem. hrs. cr.

**Ensemble I** Vocal groups for motet and madrigal singing. Ensemble for woodwind and brass. Chamber music in all its combinations: sonatas, trios, quartets, etc. 2 sem. hrs. cr.

**Ensemble II** Same material as Ensemble I. 2 sem. hrs. cr.

**Harmony 101-102** Principles of Chord Connection—root position and inversions. Dominant and secondary seventh chords. Chords of the ninth. Harmonization of given basses and melodies. 4 sem. hrs. cr.

**Harmony 201-202** Modulation—Alterations, suspensions, anticipations. Passing notes, etc. Harmonization of figured and unfigured basses. Harmonization of given and original melodies. Keyboard harmony. 6 sem. hrs. cr.

**Harmony 301-302** A comprehensive review of Harmony 102-201-202 using more advanced material. 4 sem. hrs. cr.

**Harmony 303-304** A study in modern harmony. Intended for students majoring in composition. 4 sem. hrs. cr.

**History of Music 301-302** The music of the ancient Greeks.
The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.
The Medieval period.
The Medieval and Renaissance instrumental music.

Gregorian music.
Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France, England, and Germany.
Instrumental music of the seventeenth century.
Romantic and modern periods.
The rise of modern schools.
Biography—American development.

Modern tendencies. 4 sem. hrs. cr.

**Methods 301-302** Rote singing and care of child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades. Material and methods for the third and fourth grades. Observation. Sixth, seventh and eighth grade material. 4 sem. hrs. cr.

**Methods 303-304** Courses of study for high schools and normal schools.

Material for Chorus, Glee Club, and Orchestra.

Conducting and teaching of Music Appreciation in the intermediate, junior, and senior high schools. 4 sem. hrs. cr

**Observation—Directed Teaching 301-302** Observation. During the second semester, students teach in schools under supervision. 6 sem. hrs. cr.

**Methods—Instrumental 301-302** Class management and administration. The technique of teaching homogeneous and heterogeneous classes. The use of state free materials and recently published methods. Problems of organizing scheduling, drilling, uniforming, and equipping bands and orchestras are cited, with suggestions for successful management.

**Methods—Instrumental 303-304** Continuation of 302, with special attention to technique of orchestra, band, and class direction, the psychology of music teaching, and the psychology of personal efficiency and personality development. A term paper in an assigned subject is required for completion of 304.

**Orchestration 301-302-A** Transcription and scoring for orchestra of simple compositions by Schumann, Mendelssohn, Grieg, etc. 4 sem. hrs. cr.

**Orchestration 301-302-B** This course is intended for students majoring in composition. Analytical study of orchestral scores from the viewpoint of instrumental combinations. Text: Principles of Orchestration by Rimsky-Korsakov.
4 sem. hrs. cr.

**Orchestration 303-304** Continuation of preceding course. Intended for students majoring in composition. 4 sem. hrs. cr.

**Practice Teaching I-II** In the Junior and Senior years students majoring in applied music, instrumental or vocal, are trained as teachers. They receive normal training in their respective field and will do practice teaching under guidance and supervision of their instructor. 2 sem. hrs. cr.

**Score Reading I** This course is intended for composition students only. Sight reading at the keyboard of 4 part vocal scores. 4 sem. hrs. cr.

**Score Reading II** Ability to read at sight at the keyboard orchestral scores equivalent to an easy symphony by Haydn.
4 sem. hrs. cr.

**Sight Reading 101-102** (Fixed Do System) Sight reading in treble and Bass Clefs. Sight reading in two voices.
3 sem. hrs. cr.

**Sight Reading 201-202** Study of and sight reading in the soprano, alto and tenor clefs. Changing of clefs.
2 sem. hrs. cr.

**Sight Reading 301-302** Study of the Mezzo-Soprano and Barytone clefs. Sight reading in seven changing clefs.
2 sem. hrs. cr.

## REQUIREMENTS FOR THE DEGREE IN COMPOSITION

A student who wishes to enter the department of Composition must show ability in piano playing equal to the entrance requirements as outlined for the Piano Department, show decided musical talent, creative ability, and satisfy the following prerequisites:

| | |
|---|---|
| Sight Reading | 201-202 |
| Ear Training | 201-202 |
| Harmony | 201-202 |
| Keyboard Harmony | 201-202 |

In the two first years the applicant is expected to make an average of B or higher in Group II. If this requirement is not met, the student is advised not to continue this course.

The requirements for graduation are the presentation of at least one composition in one of the larger forms, and at least one composition for orchestra. The latter may be in one of the smaller forms. The student is expected to conduct the orchestra in a public performance.

## ELECTIVE CREDIT COURSE FOR NON-MUSIC STUDENTS

**The Loyola Clinic Ensemble** Open to any high school graduate or Loyola student who has had instrumental music experience and wishes to enjoy further music activity as an avocation and means of recreation. One hour credit per semester will be usable as electives in the School of Arts and Sciences and the School of Dentistry. Registration in the College of Music will not be necessary, but the fee of $6.00 per semester to cover costs of music and direction will be payable at the Loyola College of Music.

## COURSES IN SCHOOL MUSIC

The courses offered in the School Music Department are so organized as to prepare well-trained teachers of Music for the elementary and high schools. Music being now part of the curriculum in all schools, there is an increasing demand for highly trained Music Supervisors.

Two courses of study can be pursued, both leading to the degree of Bachelor of Music with School Music as a Major. One prepares the student for General Supervisor, the other for Instrumental Supervision.

The General Supervisor has charge of music instruction in the elementary schools, and of vocal music primarily in the high schools and normal schools.

The Instrumental Supervisor must be qualified as a director of band and orchestra in schools and colleges, and to teach theoretical and applied music courses in high schools.

The course of study is so planned as to satisfy the requirements for the obtaining of a teacher's certificate from the Louisiana State Board of Education.

**Prerequisites** For Bachelor of Music degree (Instrumental Supervisor) the candidate must offer one major instrument for admission. That instrument may be a string, woodwind or brass instrument used in Symphony Orchestras.

During this course of study all instruments of the Symphony Orchestra are taught. For graduation the candidate must have acquired a degree of ability equal to what ordinarily would be termed as Grade II in all of these instruments.

### A. General Supervisor

For the Bachelor of Music degree with General Supervision as principal study, proficiency of Grade 3 in piano (with emphasis on sight reading and technical facility rather than on memorization of pianoforte literature) and Grade 2 in voice is required.

Participation in the University Choral Union or Symphony Orchestra and the University Band is required during each year of residence, without additional credit, of all students electing instrumental classes.

Likewise, participation in ensemble groups will be required without additional credit during the Junior and Senior years.

### B. Instrumental Supervisor

For the Bachelor of Music degree with Instrumental Supervision as the principal study, professional proficiency with a senior recital in one band or orchestra instrument is required, together with not less than two years experience in minor instrument performance in the Loyola Clinic Ensemble. For brass majors, this minor instrument experience must include reeds and percussions. For reed or woodwind majors, minor work is required in brass and percussion, and for string majors requirements are for minors in reed and brass.

Principal instruments will be studied in private with major instrument instructors in the string, brass, woodwind or reed fields for a period of four years, terminating with a public performance or recital. Minor instruments will be studied and played in the Loyola Clinic Ensemble under the direction of the instructor of instrumental methods.

Public performance in and direction of the Loyola Clinic Ensemble is required during each year of residence of all students electing instrumental music classes.

## COURSES IN APPLIED MUSIC REQUIRED IN MUSIC EDUCATION

### A. Major Band Instruments

**Brass 1, 2, 3, 4, 5, 6, 7, 8** Prescott Technique System, together with major works of recognized composers. Senior recital.

**Reeds 1, 2, 3, 4, 5, 6, 7, 8** Prescott Technique System, together with major works of recognized composers. Senior recital.

**Double Reed Instruments** Prescott Technique System, together with major works of recognized composers and senior recital.

**Flute** Pares, Maquerre De Lorenzo; orchestra studies, chamber music, works of recognized composers. Senior recital.

### B. Minor Band Instruments

A study is made of all state methods provided for use in school classes; in addition, the playing of new materials submitted for performance in the Loyola Clinic Ensemble, together with studies in proper position, breathing, tone production, attack and release.

### C. Orchestra Instruments

**Violin 1-2** Sevcik, Method for Beginners, Books I, II, III, IV. Gruenberg, Elementary Violin Lessons; all Major and Minor scales and arpeggios in the first position.

Studies: Wohlfahrt, Op. 45, Book 1; Kayser, Op. 20, Book 1; Duets by Pleyel, Op. 48; Mazas, Op. 70.

Credit will not be given for Violin 1 until Violin 2 has been completed.

**Cello 1-2** Kummer Method, the first six positions; Popper, Fifteen Easy Studies in the First Position; Kummer Method continued; Tenor clef; Scales in two octaves; Lee, Progressive and Melodic Etudes, Vol. I. Easy pieces by Noelk, Op. 112, Op. 115; easy sonatinas by Hoffman.

### D. Piano

**Piano 101-102 S M** Grade 1—Understanding of keyboard and meter signatures, note and rest values; musical terms; construction of major and minor scales.

Mathews, Graded Studies, Grade 1; Streabbog, Studies, Op. 63.

Major and minor scales played. Add broken chords in all keys.

Mathews, Grade 2. Bach for beginners; sight reading and easy duets.

**Piano 201-202 S M** Grade 2—Scales; arpeggios; octaves; sonatinas by Clementi, Reinecke and Kuhlau; Bach, Little Preludes; Burgmuller, Studies, Op. 100; sight reading in Community Song Book.

Bach, Two-Part Inventions; Heller, Op. 47; Grieg, Lyric Pieces, Op. 12; Beethoven, Sonatinas, Op. 49.

**Piano 301-302 S M** Grade 3—Beringer, Daily Technical Studies; Moszkowski, Studies, Op. 91; Bach, French Suites; Cramer, Studies; Mozart and Haydn, Sonatas; Chopin, Waltzes and easier Preludes; Schubert, Impromptus; Beethoven, Bagatelles.

## ACADEMIC COURSES

In order to meet the requirements of the National Association of Schools of Music the following standards have been set for Group IV:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of the College of Arts and Sciences.

## COMPOSITION MAJOR

**Freshman**

| | Sem. Hrs. |
|---|---|
| Piano | 6 |
| Orchestral Instrument | 4 |
| *Sight Reading 301-302 | 2 |
| *Ear Training 301-302 | 2 |
| *Harmony 301-302 | 4 |
| Counterpoint 301-302 | 4 |
| Analysis 301-302 | 4 |
| English | 6 |
| Total | 32 |

**Sophomore**

| | Sem. Hrs. |
|---|---|
| Piano | 6 |
| Orchestral Instrument | 4 |
| Harmony 303-304 | 4 |
| Counterpoint 303-304 | 4 |
| Composition 301-302 | 6 |
| History of Music 201-202 | 4 |
| English | 6 |
| Total | 34 |

**Junior**

| | Sem. Hrs. |
|---|---|
| Piano | 6 |
| Composition 303-304 | 8 |
| Orchestration 301-302 | 4 |
| Counterpoint 305-306 | 6 |
| Score Reading I | 4 |
| Orchestra | 2 |
| Conducting I-II | 2 |
| Total | 32 |

**Senior**

| | Sem. Hrs. |
|---|---|
| Piano | 6 |
| **Composition 305-306 | 8 |
| Orchestration 303-304 | 4 |
| Score Reading II | 4 |
| Conducting III | 2 |
| Electives | 6 |
| Total | 30 |

*PREREQUISITES: Sight Reading 201-202; Ear Training 201-202; Harmony 201-202; Keyboard Harmony 201-202.

**Composition 303-4-5-6: private instruction.

## INSTRUMENTAL MAJOR

| Freshman | Sem. Hrs. |
|---|---|
| Major Instrument | 6 |
| Piano | 2 |
| Sight Reading 101-102 | 3 |
| Ear Training 101-102 | 3 |
| Appreciation 101-102 | 2 |
| Harmony 101-102 | 4 |
| *Orchestra or Chorus | 2 |
| English | 6 |
| Total | 28 |

| Sophomore | Sem. Hrs. |
|---|---|
| Major Instrument | 6 |
| Piano | 2 |
| Sight Reading 201-202 | 2 |
| Ear Training 201-202 | 2 |
| Keyboard Harmony 201-202 | 2 |
| Harmony 201-202 | 4 |
| History of Music 201-202 | 4 |
| Orchestra, Chorus or Band | 2 |
| Ensemble | 2 |
| English | 6 |
| Total | 32 |

| Junior | Sem. Hrs. |
|---|---|
| Major Instrument | 8 |
| **Minor Instrument | 2 |
| Sight Reading 301-302 | 2 |
| Ear Training 301-302 | 2 |
| Harmony 301-302 | 4 |
| Counterpoint 301-302 | 4 |
| Analysis 301-302 | 4 |
| Orchestra or Band | 2 |
| Ensemble II | 2 |
| Practice Teaching I | 2 |
| Total | 32 |

| Senior | Sem. Hrs. |
|---|---|
| Major Instrument | 10 |
| Counterpoint 303-304 | 4 |
| Orchestration 301-302 | 4 |
| Composition 301-302 | 6 |
| Conducting I-II | 2 |
| ***Practice Teaching II | 2 |
| Orchestra or Band | 2 |
| Electives (Academic) | 6 |
| Total | 36 |

*Students not selected for Orchestra must join either Band or Chorus. Percussion cannot be taken as Major Instrument.

**If the Major is Violin the minor instrument in the junior year must be Viola.

If the Major is Cello the minor instrument in the junior year must be Contra Bass.

If the Major is Viola, woodwind or Brass, the Minor must be piano.

***Practice Teaching I consists of Instrumental Normal.

## PIANO MAJOR

**Freshman**

| | Sem. Hrs. |
|---|---|
| Piano | 6 |
| Sight Reading 101-102 | 3 |
| Ear Training 101-102 | 3 |
| Appreciation 101-102 | 2 |
| Harmony 101-102 | 4 |
| Chorus | 2 |
| English | 6 |
| Total | 26 |

**Sophomore**

| | Sem. Hrs. |
|---|---|
| Piano | 8 |
| Sight Reading 201-202 | 2 |
| Ear Training 201-202 | 2 |
| Keyboard Harmony 201-202 | 2 |
| Harmony 201-202 | 4 |
| History of Music 201-202 | 4 |
| Chorus | 2 |
| English | 6 |
| Electives | 6 |
| Total | 36 |

**Junior**

| | Sem. Hrs. |
|---|---|
| Piano | 8 |
| Sight Reading 301-302 | 2 |
| Ear Training 301-302 | 2 |
| Harmony 301-302 | 4 |
| Counterpoint 301-302 | 4 |
| Analysis 301-302 | 4 |
| Chorus | 2 |
| Ensemble I | 2 |
| *Practice Teaching I | 2 |
| Accompaniment | 3 |
| Total | 33 |

**Senior**

| | Sem. Hrs. |
|---|---|
| Piano | 10 |
| Counterpoint 303-304 | 4 |
| Composition 301-302 | 6 |
| Orchestration 301-302 | 4 |
| Chorus | 2 |
| Ensemble II | 2 |
| Accompaniment II | 3 |
| Practice Teaching II | 2 |
| Total | 33 |

*Practice Teaching I consists of piano normal.

## VOICE MAJOR

**Freshman**

| | Sem. Hrs. |
|---|---|
| Voice | 6 |
| Piano | 2 |
| Sight Reading 101-102 | 3 |
| Ear Training 101-102 | 3 |
| Appreciation 101-102 | 2 |
| Harmony 101-102 | 4 |
| Chorus | 2 |
| English | 6 |
| French | 6 |
| Total | 34 |

**Sophomore**

| | Sem. Hrs. |
|---|---|
| Voice | 6 |
| Piano | 2 |
| Sight Reading 201-202 | 2 |
| Ear Training 201-202 | 2 |
| Keyboard Harmony 201-202 | 2 |
| Harmony 201-202 | 4 |
| History of Music 201-202 | 4 |
| Chorus | 2 |
| Ensemble | 2 |
| English | 6 |
| Total | 32 |

**Junior**

| | Sem. Hrs. |
|---|---|
| Voice | 8 |
| Piano | 2 |
| Sight Reading 301-302 | 2 |
| Ear Training 301-302 | 2 |
| Counterpoint 301-302 | 4 |
| Analysis 301-302 | 4 |
| Chorus | 2 |
| Ensemble | 2 |
| German | 6 |
| Total | 32 |

**Senior**

| | Sem. Hrs. |
|---|---|
| Voice | 8 |
| Piano | 2 |
| Counterpoint 303-304 | 4 |
| Composition 301-302 | 6 |
| Chorus | 2 |
| Ensemble | 2 |
| Italian | 6 |
| Total | 30 |

The courses of study in Music Education are subject to change because of a pending decision of the Louisiana State Board of Education.

## BACHELOR OF MUSIC DEGREE IN MUSIC EDUCATION

### (a) General Supervisor

### Lower Division

**Group I**

| Applied Music: | Sem. Hrs. |
|---|---|
| Piano | 12 |
| Voice | 12 |

**Group II**

| Theoretical Courses: | |
|---|---|
| Sight Singing and Ear Training and Chorus | 8 |
| Harmony and Keyboard Harmony | 12 |

**Group III**

| Academic Courses: | |
|---|---|
| English | 12 |
| Electives | 9 |

### Upper Division

**Group I**

| Applied Music: | |
|---|---|
| Piano | 6 |

**Group II**

| Theoretical Courses: | |
|---|---|
| History of Music | 6 |
| Conducting and Chorus | 2 |
| Counterpoint | 3 |
| Form and Analysis | 4 |

**Group III**

| | |
|---|---|
| Dramatic Art | 2 |

**Group IV**

| Education: | |
|---|---|
| 1. In general: | |
| Principles of Teaching | 8 |
| Psychology | 6 |
| Physical Education | 4 |
| 2. In Music: | |
| Special Methods | 8 |
| Directed Practice Teaching and Observation | 6 |

## (b) Instrumental Supervisor

### Lower Division

**Group I**

| | Sem. Hrs. |
|---|---|
| Applied Music: | |
| Principal Instrument | 6 |
| Minor Instrument—Clinic Ensemble | 6 |
| Piano | 3 |

**Group II**

| | |
|---|---|
| Theoretical Courses: | |
| Sight Singing and Ear Training and Chorus | 8 |
| Harmony and Keyboard Harmony | 12 |

**Group III**

| | |
|---|---|
| Academic Courses: | |
| English | 12 |
| Electives | 9 |

### Upper Division

**Group I**

| | |
|---|---|
| Applied Music: | |
| Principal Instrument | 6 |
| Minor Instrument—Clinic Ensemble | 6 |
| Piano | 3 |

**Group II**

| | |
|---|---|
| Theoretical Courses: | |
| Form and Analysis | 4 |
| History of Music | 6 |
| Conducting and Chorus | 2 |
| Counterpoint | 3 |
| Orchestration | 4 |

**Group IV**

| | |
|---|---|
| Education: | |
| 1. General: | |
| Principles of Teaching | 8 |
| Psychology | 6 |
| Physical Education | 4 |
| 2. In Music: | |
| Instrumental Methods | 8 |
| Directed Practice Teaching and Observation | 6 |

# DEGREES CONFERRED

## COLLEGE OF MUSIC

### Summer Term, 1943

### BACHELOR OF MUSIC EDUCATION

Leonie Elizabeth Bittenbring
Lynne Oral Bodet
Lois Agnes Colomes
Jean Amalia Dresner
Ruth Dorothy Jacobs
Sister M. of St. John Nacol, M. S. C.
Sister M. of Roberta Zito, M. S. C.

### Fall Term, 1943-1944

Mary Jane Hatrel
Merle Alice Rayner

### Spring Term, 1943-1944

### BACHELOR OF MUSIC

Dorothy Broach Hulse
Lolita Joy Robinson

### BACHELOR OF MUSIC EDUCATION

Rennette Rita Bernard
Jacqueline Angele Brady
Violeta Mercedes Bravo
Mario Matthew Fellom
Yvonne Ryder Fernandez
Emily Marie Jaeger
Patricia Ann McGoey
Marion Roy Ducros

# REGISTER OF STUDENTS

## Fall Trimester 1943-1944

| | |
|---|---|
| *Assunto, Jacinto | Louisiana |
| Baringer, Marcia | Louisiana |
| Barry, Wilma | Louisiana |
| Benton, Naomi | Louisiana |
| Bergeron, Gloria | Louisiana |
| Bernard, Rennette | Louisiana |
| Blanc, Euphemie | Louisiana |
| Blum, Harold | Louisiana |
| Bolman, Marcelle | Louisiana |
| Brady, Jacqueline | Louisiana |
| Bravo, Violeta | Louisiana |
| *Broadwater, Frances | Louisiana |
| Clancy, Michael | Louisiana |
| *Claret, Ora | Louisiana |
| *Cooper, Howard | Louisiana |
| *Doria, Alvin | Louisiana |
| *Ducros, Marion Roy | Louisiana |
| Duvic, Dr. Henry | Louisiana |
| *Fellom, Mario | Louisiana |
| Fernandez, Yvonne Ryder | Louisiana |
| *Fischer, Charles | Louisiana |
| *Goodspeed, Marie | Louisiana |
| Guidry, Woodward | Texas |
| *Guma, Alphonse | Louisiana |
| *Hammock, Lionel | Louisiana |
| Hart, Fannie Mae | Louisiana |
| *Harvey, Shirley | Louisiana |
| Hatrel, Mary Jane | Louisiana |
| Herrmann, Paul | Louisiana |
| Hingle, Sybil | Louisiana |
| **Hosheit, Sister Basil | Louisiana |
| **Huezo, Marie | Louisiana |
| Hulse, Dorothy | Louisiana |
| Jackson, Virginia | Louisiana |
| Jaeger, Emily | Louisiana |
| *Lanegrasse, Vernon | Louisiana |
| *Leitz, Norman | Louisiana |
| *Luckow, Charles | Louisiana |
| *Lupo, Shirley | Louisiana |
| **McDonald, John | Louisiana |

*Part Time Students.
**Specials.

| | |
|---|---|
| McGoey, Patricia | Louisiana |
| Mattingly, Beatrice | Louisiana |
| Mayne, Joseph | Louisiana |
| Nicoll, Mary Louise | Louisiana |
| Papalia, Santa | Louisiana |
| **Poirier, Sister M. Angeline | Louisiana |
| Peranich, Curtis | Mississippi |
| Rayner, Merle | Louisiana |
| *Robichaux, Shirley | Louisiana |
| Robinson, Lolita | Louisiana |
| Roselli, Gloria | Louisiana |
| St. Romain, Wanda | Louisiana |
| Schmidt, Adelaide | Louisiana |
| *Schurmann, Mother Angela, O. S. U. | Texas |
| *Singleton, Milton | Louisiana |
| Smith, Melissa | Texas |
| Toups, Margaret | Louisiana |
| Winn, Vernile | Louisiana |
| *Worms, Rita | Louisiana |
| Wursteisen, June | Louisiana |

## Spring Trimester 1943-1944

| | |
|---|---|
| *Assunto, Jacinto | Louisiana |
| Barry, Wilma | Louisiana |
| Benton, Naomi | Louisiana |
| Bergeron, Gloria | Louisiana |
| Bernard, Rennette | Louisiana |
| Blanc, Euphemie | Louisiana |
| Blum, Harold | Louisiana |
| Bolman, Marcelle | Louisiana |
| Brady, Jacqueline | Louisiana |
| *Broadwater, Frances | Louisiana |
| Bravo, Violeta | Louisiana |
| **Brown, Edwin | Louisiana |
| Burns, James | Louisiana |
| Campo, Irene | Louisiana |
| Clancy Michael | Louisiana |
| *Claret, Ora | Louisiana |
| **Crawford, Lt. William P. | Louisiana |
| **Diaz, Adelmo | |
| *Ducros, Marion Roy | Louisiana |
| *Fellom, Mario | Louisiana |
| Fernandez, Yvonne Ryder | Louisiana |
| **Ganier, Marjorie | Louisiana |

*Part Time Students.
**Specials.

| | |
|---|---|
| Golden, Ione | Louisiana |
| Goodspeed, Marie | Louisiana |
| Guidry, Woodward | Texas |
| *Guma, Alphonse | Louisiana |
| *Hammock, Lionel | Louisiana |
| Hart, Fannie Mae | Louisiana |
| **Harvey, Shirley | Louisiana |
| Hingle, Sybil | Louisiana |
| **Huezo, Marie | Louisiana |
| Hulse, Dorothy | Louisiana |
| Jackson, Virginia | Louisiana |
| Jackson, Virginia | Louisiana |
| Jaeger, Emily | Louisiana |
| *Lanegrasse, Vernon | Louisiana |
| **Lipscomb, June | Louisiana |
| *Luckow, Charles | Louisiana |
| *Lupo, Shirley | Louisiana |
| McGoey, Patricia | Louisiana |
| Mattingly, Beatrice | Louisiana |
| Nicoll, Mary Louise | Louisiana |
| **Owens, Mrs. Neal | Louisiana |
| Papalia, Santa | Louisiana |
| Peranich, Curtis | Mississippi |
| **Penne, James | Puerto Rico |
| **Poirier, Sister Angeline | Louisiana |
| *Radosta, Frances | Louisiana |
| *Radosta, Virginia | Louisiana |
| Robichaux, Shirley | Louisiana |
| Robinson, Lolita | Louisiana |
| St. Romain, Wanda | Louisiana |
| Schmidt, Adelaide | Louisiana |
| *Schurmann, Mother Angela, O. S. U. | Texas |
| Smith, Melissa | Texas |
| Toups, Margaret | Louisiana |
| **Wilson, Stanley | Louisiana |
| Winn, Vernile | Louisiana |
| Wursteisen, June | Louisiana |

## Summer Trimester 1944

| | |
|---|---|
| *Assunto, Jacinto | Louisiana |
| Barry, Wilma | Louisiana |
| Benton, Naomi | Louisiana |
| Bergeron, Gloria | Louisiana |

*Part Time Students.
**Specials.

| | |
|---|---|
| Blanc, Euphemie | Louisiana |
| Blum, Harold | Louisiana |
| Bolman, Marcelle | Louisiana |
| **Brown, Edwin | Louisiana |
| Burns, James | Louisiana |
| *Cahill, Sister Philomene | Louisiana |
| Campo, Irene | Louisiana |
| *Claret, Ora | Louisiana |
| **Cunningham, Roy | Mississippi |
| Fenasci, Edward | Louisiana |
| Golden, Ione | Louisiana |
| Goodspeed, Marie | Louisiana |
| Guidry, Woodward | Texas |
| Hart, Fannie Mae | Louisiana |
| **Harvey, Shirley | Louisiana |
| *Hawes, Hilda | Louisiana |
| Hingle, Sybil | Louisiana |
| **Huezo, Marie | Louisiana |
| *Lanegrasse, Vernon | Louisiana |
| **Lipscomb, June | Louisiana |
| Lorio, Laurence | Louisiana |
| Mattingly, Beatrice | Louisiana |
| **Miller, Gule | Louisiana |
| Nicoll, Mary Louise | Louisiana |
| **Perez, Ernest | Louisiana |
| Papalia, Santa | Louisiana |
| Robichaux, Shirley | Louisiana |
| St. Romain, Wanda | Louisiana |
| Schmidt, Adelaide | Louisiana |
| Seghers, Iris | Louisiana |
| Stiles, Sister James, O. S. U. | Texas |
| Toups, Margaret | Louisiana |
| **Turner, Edward Bryan | Louisiana |
| **Wilson, Stanley | Louisiana |
| **Wolf, Jeanne Elizabeth | Louisiana |
| Wursteisen, June | Louisiana |

*Part Time Students.
**Specials.